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VII. *Pictures, maps, and lantern slides.*—Collecting. Mounting. Marking. Cataloguing. Storing. Use in schoolroom.

VIII. *Children's books.*—Graded lists of books for children will be furnished each student. The best authors and illustrators will be discussed and various editions of standard works examined with a view to selecting the best for children.

IX. *Relation of the public library to the public school.*—Bulletins. Children's rooms. Traveling libraries. Traveling pictures. Home libraries. Librarian's addresses to teachers and pupils. Special privileges granted to public schools and teachers by public libraries. The Library Department of the National Educational Association. Courses of instruction in library economy and the use of books as offered in colleges, normal schools, and public schools.

REFERENCES: Baldwin, *Book-Lover*; Carnegie Library of Pittsburgh, *Graded and Annotated Catalogue of Books for the Use of the City Schools*; Koopman, *Mastery of Books*; Prentice, *Lists of Books for Third-Grade Teachers*; National Educational Association, Library Department, *Report for 1899*; Rice, *Course of Study in History and Literature*; Sargent, *Reading for the Young*; Spofford, *Book for All Readers*; see also the files of the *Library Journal* and *Public Libraries*.

MUSIC.

MAY ROOT KERN.

ILLUSTRATED talks on ear-training, rhythm, sight-reading, and, as a basis for all, song-composition, compose this course. Its aim is to enable the teacher to abandon in technical work the mechanical methods which produce mechanical results in the average pupil, and to furnish suggestions by which music may become of vital interest to the child. Illustrations showing the natural development of problems from this standpoint will be given, bringing out the opportunity for a drill which is not drudgery.

The child's own perception of his need for facility in writing out correctly or of reading quickly music which it is to his personal interest to write or read is indispensable to progress. He does not have this perception, if difficulties are chosen or created by the teacher and presented to him unrelated to any personal experience of his own. The very musical child is stirred emotionally by melody or harmony, and problems connected with these are vital to him; he works with interest to find their

solution. To the child whose musical development is slight, technical difficulties presented from without are overcome by a drudgery which is liable to extinguish the spark of interest originally present. To the unmusical child, problems in music are wholly unrelated. The teacher's task is to discover a common interest possessed by these three classes upon which to base his work with them. Song-composition furnishes this. An appeal to the dramatic impulse natural to the child arouses his interest, and music linked to this becomes vital to him. However crude the product, it is his own, and with but slight encouragement he will be ready to expend time and energy to acquire the knowledge necessary to putting it in permanent form—notating it. This work should be begun with children of about six years of age, before the period of self-criticism is entered upon, as precedent will carry them through that difficult stage. When the period of interest in skill shows itself—at about nine years of age—the device of song-composition need only occasionally be resorted to. Later it may be dropped altogether, except as the initiative comes from the children themselves, and a song for a special object or occasion is desired. At this stage melody-writing, which up to this point has been largely an untrammelled expression of the child, is subjected to criticism according to its principles.

This work will be illustrated by songs written by classes of children from six to twelve years of age.

FRENCH.¹

LORLEY ADA ASHLEMAN.

THE work in French will be correlated with the colonial and local history outlined in Miss Rice's course for this term. In a simple dramatization of the trip of La Salle from Chicago to the Gulf of Mexico we shall stop off *en route* a little longer at Starved Rock (Crève-cœur). This memorable spot we shall visit, as it is within easy distance of Chicago, and from there we shall follow this explorer down the Mississippi to its mouth.

¹ This course will not be given during the summer term of 1901.